

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION

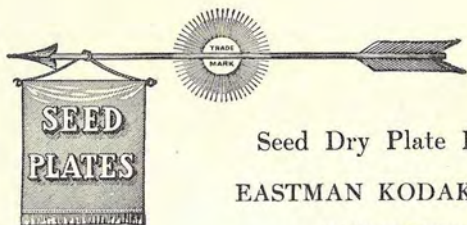


PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

OCTOBER 1919

Whatever your needs, there's
a Seed Plate to fit them—a
plate that will do the work
better.

Seed 30 Gilt Edge has the
qualities that make it the ideal
plate for portraiture.



All Dealers'.

Seed Dry Plate Department,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Prints by projection on

ARTURA CARBON BLACK

cost less, sell for as much and
have all the quality of contact
prints from large negatives.



ARTURA DEPARTMENT,

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

All Dealers'.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

By L. J. Buckley
Binghamton, N. Y.



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE — THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 11

OCTOBER 1919

No. 8

TEN MILLION THIS TIME

We told you last month of the eleven and one half million pages of advertising that would start working for you in September. It's working now and has been ever since that big list of magazines went on the news stands and into the mails.

You have seen it if you read magazines or if you merely glance through them. That page hits you squarely between the eyes. There isn't another page of advertising in any one of those magazines that is so compelling—that gets your attention with such a jolt and holds it with such a grip.

Now for the November drive.

We believe this copy is even stronger than that of last month. We show it, reduced in size, on page 5. As a full magazine page it will be bold and attractive. There is not too much to read and the mind is directed at

once to the need of photographs and their appropriateness as Christmas remembrances.

Ten million copies of November magazines, each one containing this forceful argument for Christmas pictures, will reach magazine readers about the middle of this month, and most of these advertisements will cover an entire magazine page. It will help photography—will make business and it will bring it to you early to avoid the December rush, provided you also advertise.

We can tell millions of people why they should have photographs made. We can place the desire for pictures in their minds—can practically make sales, but we can't direct the buyer more definitely than we have in the line: "*There's a photographer in your town.*"

The ten million circulation of this advertisement is distributed among the following magazines:—Full pages in November *Vogue*,

Atlantic Monthly, Century, Harper's, Review of Reviews, Scribner's, World's Work, Motion Picture Magazine, Everybody's, Metropolitan, McClure's, Saturday Evening Post; as one-quarter page in *Ladies' Home Journal, Woman's Home Companion, Pictorial Review, Designer, Delineator, Woman's Magazine* and a 224 line space in *Life*.

We have furnished the copy that we think will create the greatest desire for photographs as gifts at Christmas time. We have bought full pages in most of the magazines because we didn't want other advertisements to take the reader's attention. And we have selected the list of magazines in which we have bought space with the idea of reaching the classes of people who can afford to buy photographs and who are likely to spend some of their surplus for photographs.

This is as far as we can go. But you can go further and direct the buyer to your studio. For example, mother and father sit down for a quiet hour after dinner, mother with the *Ladies' Home Journal* and father with the daily paper. Mother reads our advertisement and says: "Henry, we must have some pictures made this year to give to the folks for Christmas and we should have them made early so we will be sure of getting them in good time."

"All right, mother, you make the arrangements. Smith is advertising now—just read one of his ads about making appointments before the rush, etc. I see his advertisements quite often, and I have seen good pictures he has made."

Both have seen good pictures other photographers have made, but Smith has asked for the business in his local advertising and more than likely Smith gets it.

National advertising will sell merchandise in your town, but supplemented by *your* advertising it will sell more and you will get a larger share of the business.

Make this advertising work for you in your town.



POST CARDS IN 5,000 SHEET CASES DISCONTINUED

P. M. C. Bromide Post Cards and Azo Post Cards in 5,000 sheet cases have been discontinued. Hereafter P. M. C. and Azo Post Cards in quantities will be supplied in packages of 500 each at the rate of \$7.00 per thousand.

When 5,000 or more cards of not more than two grades are ordered there will be no charge for printing the name and address or the "Souvenir" line on the end, top or bottom of cards.

When smaller quantities are ordered there will be a charge

At Christmas Time

Your friends can buy
anything you can give
them—
except your photograph.

There's a Photographer in Your Town.

(And he's not as busy now as he will be in December.)

Eastman Kodak Company, Rochester, N. Y.

of \$1.50 for printing the first thousand cards and 50 cents net per thousand on subsequent lots where orders are for less than 5,000 cards.



HOLIDAY SPECIAL- TIES

At the time of year when the photographer is most busy making pictures he should not overlook the fact that there is no other time of year when he can so profitably dispose of those articles which add to the appropriateness of the photograph as a gift.

We have in mind the specialties of Taprell, Loomis & Co. Forget mounts for the time being in reading the Fall edition of their catalogue. Mounts are necessary, but in addition to every order of portraits which you deliver at Christmas time, there is the opportunity for the sale of some one of the many leather specialties which you should carry in stock, display and talk to every purchaser of portraits.

Almost every man enjoys beautiful and useful things made of leather. They must be good. And if they are good and useful, nothing will please him more as a gift. In showing such goods you must also show that you appreciate them. If the feel of the velvety leather seems to fascinate you, as it does most people,

you can impart your enthusiasm to the prospective purchaser and convey the idea of the quality of the goods.

There is no reason why you should sell photographs and the jeweler or stationer sell photograph frames, card cases, bill folds and similar goods for holding the photographs you make. Get this business yourself. Have the goods, show it and clinch the sale at the time you have the customer in your studio, interested in these very things.

One of the advantages to you in selling leather novelties is that you do not invest a large sum as other merchants must. They buy once for the entire season. You can order as few as you like from your dealer and replace the goods sold almost over night. But your samples should always be kept intact so that you can show the complete line.

Leather specialties also tone up your displays and add a note of interest. And quite often people will come into your studio to purchase leather specialties and end by having portraits made.

The public has money to spend—more than it has had in some time past, and it will be spent at Christmas time for the articles most temptingly displayed.

The complete line of leather specialties are shown on pages 5 to 11 of the Taprell, Loomis Fall catalogue. The new goods, especially the Talisman and Mat-



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inee cases, are noteworthy additions. These are of genuine leather, Opal Green, Pin Seal finish, and Polychrome, Tortoise finish. It is also well to mix in a sprinkling of last season's good sellers, as those listed have demonstrated their popularity. The Art Craft Easel Frame is a new number and should sell well as the price is reasonable.



Art Craft Easel Frame

The Dorétype, as a picture, has proved its popularity, and offers a style of work for which the photographer can get very good prices. But the rich leather Dorétype Cases should be made a part of these pictures. The case easily doubles the value of the picture and increases your profit in proportion. A novel addition to the line of these cases is the Louis XIV style shown on page 9 of the catalogue.



Matinee Case

A business-getting suggestion which we have mentioned before in these pages is the Portrait Gift Certificate. A book containing 50 certificates sells for \$1.00, and with it, T., L. & Co. supply an attractive show card for the display case. This can't be a money-making proposition for them, but you can make it a business-making proposition for your studio.

In addition they furnish, at a small cost to you, a series of letters which explain the gift certificate idea. One in particular for mailing to business men suggests Portrait Gift Certificates as gifts to employees. These letters have brought business and will do it again if you will use them.



Talisman Case

The T. & L. Co. idea is not merely to supply mounts to



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"dress" the portrait but to supply other articles that will round out the business and open new avenues of trade—to furnish sales plans that will sell more portraits—to do all in their power to help the photographer get his

full share of the money that is going to be spent each season for things that are more or less luxuries.

Write for the Fall catalogue, Taprell, Loomis & Co., 1727 Indiana Ave., Chicago.



EASTMAN STEEL ENAMELED DEVELOPING BOXES

The Eastman Steel Enameled Developing box for developing Portrait Film in Film Hangers or Plates in Core Racks is a very durable as well as convenient developing box for either the portrait or commercial photographer.

Three things have to be considered in selecting developing equipment; its size, its convenience and its durability. Eastman Steel Enameled Developing Boxes are made of thin steel

heavily enameled and will be found light in weight but rigid in construction. They occupy the minimum amount of space, are easy to handle and exceptionally durable. The boxes are made with a rim on which the developing hangers rest and around this is a collar over which the deep cover fits, excluding all light from the inside of the box. This form of construction makes the box very easy to handle when filled with solution as a firm grip



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may be taken on the rim of the box either at the sides or ends. The projecting rim and collar are of sufficient width and depth to permit the box to be covered when filled with hangers, without disturbing the contents. In addition to the box and the cover, a floating lid is furnished which is also enameled. It is in the form of a tray with a handle in the center and floats on top of the solution. This prevents oxidation, as practically no air reaches the developer when the lid floats on its surface.

The boxes, covers and floating lids are furnished separately at the following prices:

EASTMAN STEEL ENAMELED DEVELOPING BOXES

No. 2—For eight 5 x 7 Film Developing Hangers	\$5.00
No. 2A—For twenty 5 x 7 Film Developing Hangers	6.00
No. 3—For twenty 5 x 7 or twelve 8 x 10 Film Developing Hangers	6.50
No. 3A—For six 8 x 10 Film Developing Hangers	5.50
No. 4—For twenty 5 x 7 or twelve 7 x 11 Film Developing Hangers	7.00

These Developing Boxes may also be used for Core Plate Developing Racks.

EASTMAN STEEL ENAMELED COVERS

For No. 2 Developing Box	\$1.40
For No. 2A Developing Box	1.75
For No. 3 Developing Box	1.75
For No. 3A Developing Box	1.40
For No. 4 Developing Box	1.75

EASTMAN STEEL ENAMELED FLOATING LIDS

For No. 2 Developing Box	\$.90
For No. 2A Developing Box90
For No. 3 Developing Box90
For No. 3A Developing Box90
For No. 4 Developing Box90

THE MAN WHO MADE THE PICTURES

A young man, a scant ten years in the profession and recognized as one of the leaders—this is the score Mr. L. J. Buckley, of Binghamton, N. Y., has made in the photographic game.

Those who attended the National or one of several other recent conventions have seen his demonstrations and the work he has produced, though we think a man's work is seldom at its best in public demonstrations.

Mr. Buckley did not, however, come into the lime light in a day, after years of perseverance and struggle for recognition. As far back as 1913 he was honored by the international Exposition at Ghent, Belgium, by having two of his portraits hung in Class A. He is not a discovery. On the contrary he is well known in his own part of the country and through the reproduction of his work we are pleased to extend his acquaintance to our readers.

A study of the old masters has been an inspiration to Mr. Buckley in his work and of these his favorites are Gainsborough, Romney, Greuze, Van Dyke and Reynolds.

One of his favorite lightings is the line or back lighting and for the benefit of those who wish to try it we will give Mr.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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Buckley's own description of his working methods.

"One of the finest lighting effects in the making of portraits is the line or back lighting. It is meeting with much favor and those who have tried it find it very interesting.

"I have been working this light for seven years and feel very well acquainted with it, so I may be able to give a few hints to those who try it for the first time.

"Some of the best examples of lighting to-day are found in motion pictures which introduce light effects of all descriptions, and one who is at all observing will learn many clever and artistic methods of lighting from this source. When you see a lighting that appeals to you, see that film again and study it.

"In photographing against the light, great care should be taken to shade the light. This is the secret of back lighting. By this I do not mean screening the lens, as this is not practical. It is the light that must be screened.

"I work the back light by using a thousand Watt Mazda, Z3 globe, with a revolving black shade attached to the lamp stand. (This shade is shaped something like a grocer's sugar scoop, covers one side of the lamp and revolves around the base of the lamp socket) You may think that a white lamp reflector should be used, but my experience has

taught me that a white lamp reflector has a tendency to cause more or less halation.

"The three things that will do most to prevent halation are, first, the use of Portrait Films; second, shading the light from the lens; third, the use of a shade that is black inside and does not reflect any of the light from the lamp.

"The adjustable stand that I use enables me to place the light any place in the picture. One of the fine effects of back lighting is secured by placing the light directly back of the subject, a bride for example. This produces catchy lights through the delicate draperies and adds considerable to the general effect. The light used over the head and just back of the subject gives another popular effect. You will also secure novel effects by placing the light on the floor just back of the subject in reading poses with the eyes looking down.

"The four characteristics of the back lighting are these: it subordinates detail, it softens and enriches the shadows, it intensifies the highlights and beautifies and simplifies the composition.

"To educate one's self to back lighting one should study the form against the light. This can be done on the street cars, in church, in the theatres, in fact any place where you see people against a strong light.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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"At first, photography against the light may seem easy, but there are many obstacles and you will make failures before you have such a light under control. For example, your modeling may not be right, you may not have sufficient light on the side facing you, making your shadows appear muddy, or you may have too much front light killing the effect you are trying to produce in the back or you may have difficulty in lighting your background.

"These obstacles are easily overcome by patience and the use of good common sense. By getting enough light on the front side, from whatever general source of illumination you use, the lighting is balanced and a good effect easily secured.

"Just one word about the artistry of this lighting, since I have heard some call it a freak lighting. In the *Cosmopolitan Magazine* for March, 1919, you will find some very beautiful reproductions of paintings by Flemming. Mr. Flemming is recognized as an artist of unusual ability and I would advise every photographer who is interested in creating new effects to study those pictures. Most of them have the back lighting and are handled with such grace that their beauty impresses you from the moment you see them. They illustrate how one of the masters of art handled this particular

scheme of lighting and what wonderful results he secured."

We show several examples of Mr. Buckley's back lighting as well as other lights which he handles equally well. One's work must be diversified and that it may be it is well to learn new things but not overdo them.

We would add to what Mr. Buckley has said that we think he goes about the making of a back lighting by first lighting the subject in the ordinary way from the front, making the light rather soft. Then with the back light his shadows are transformed into highlights and his former lighted side into the shadow side. And just here is the secret of the wonderful transparency of the shadows in such work.



Eastman Portrait Film

*Is used—and appreciated—
in all parts of the world.
Here is a recent testimonial:*

*"I have quite given up
glass plates and will cer-
tainly never go back to them
if I can avoid it."*

*J. C. Munro, Pretoria,
South Africa.*



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NEW BUSINESS SUGGESTIONS

In nearly every large city there are one or more newspapers that are publishing a photo-gravure section and even some of the smaller cities boast of one of these gravure sections.

The reason for this is obvious. The people want pictures and there is no process by which pictures can be reproduced so well and at so little expense in a newspaper as by the gravure process.

You know the nature of the pictures that are used; news events, fashions, portraits of socially, politically or industrially prominent people—pictures having the greatest news interest. But do you know that the advertising managers of these papers are constantly saying to their customers, "Let pictures sell your goods"? They want to sell advertising space in these gravure sections and as the big advantage is the fact that photographs can be well reproduced here and not in other sections of the paper, they talk pictures.

You should work hand in hand with any man who is boosting your business and the gravure advertising man is doing this very thing. Why not get in touch with him and learn what kind of material he is looking for?

If you are a commercial photographer you may have pictures or

make pictures quite often that have sufficient news value to be worth money or the credit that is given you, which is good advertising.

Aside from this you may get business from those who advertise in the gravure sections. Suppose a merchant has just been convinced that he can sell furs by advertising in the gravure section, using pictures showing the garments on attractive models. You get the business and soon find that it grows. More models are photographed for catalogue illustrations. Possibly you can induce Mr. Merchant to use photographic prints in a number of ways. If the pictures sell furs you will surely get more business.

Anything that can be made more attractive by pictures can be sold more easily by pictures, whether it be real estate or candy, or automobiles or jewelry. Some of the pictures used in advertising can be made to better advantage in a portrait studio than by a commercial photographer and vice versa.

The business that is most likely to bring the best cash returns is the business with the man who advertises and wishes to use pictures in his advertising. The business with the newspaper is not so likely to bring cash returns, but if you are given a credit line beneath each picture the advertising is cheap. It's worth trying.



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PRACTICAL SUGGESTIONS

It is quite common nowadays to see expensive lenses without lens caps to protect them. The cap is seldom used for making exposures but it should cover the lens at all times when it is not in use. If lens caps were universally used on lenses, for the protection they afford, there would be fewer complaints traced to dirty lenses and fewer chances of scratching their highly polished surfaces because of the necessary cleaning.

If your negatives have a slight veil of fog, look for the trouble in your lens. A dusty lens will give a scatter of light that will cause a general fog that is very destructive to negative quality.

If your lens is perfectly clean look for bright pieces of metal or wood inside the camera and go over these with a dead black paint. There must be no glossy surfaces inside the camera, no matter how black they may be.

When the fog extends over the margins of the negative that are protected by the rabbets of the plate or film holders it is evident that the fog is not a fault of camera or holders. The trouble must then be looked for in the dark room. Our method of determining whether or not any outside light reaches the film or

plate while it is developing is very ingenious. Place a mirror in the position occupied by the developing tray and with all lights extinguished examine the mirror for any reflection of light. It may be that light from outside reaches the developing tray from a source which cannot be seen except from the position of the developing tray. If this is the case such light will be seen in the mirror.

If the dark room light is unsafe the passage of actinic rays can be detected by laying an unexposed plate in the tray in total darkness, laying one or two coins on it at the same time. If the dark room light is turned on and the developer applied, the presence of fog should be detected in five or six minutes by the production of outlines of the coins when they are removed.

Tests for the safety of a dark room should always be made at the distance from the light at which the developing tray is used. A light may be safe for developing at a distance of four feet and altogether unsafe at two feet. In fact there is no light that is perfectly safe for an indefinite time. For this reason the safest light filters, Wrattan Safelights, have been given a standard of safety which permits of a plate being developed at three feet from the light.





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At Christmas Time

Solve your gift problems with photographs.

Make the appointment to-day—it's none too early.

THE PYRO STUDIO

Line cut No. 268. Price, 30 cents.

THE ONLY CONDITION
We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By L. J. Buckley
Binghamton, N. Y.*



*We Buy Old Negatives—
either Portrait Film or Plates*

We purchase lots of 100 pounds or more of Portrait or Commercial Film negatives, if in good condition and shipped in accordance with instructions. Before making any shipments, however, please secure packing instructions, prices and further particulars.

We purchase glass negatives of standard sizes from $4\frac{1}{4} \times 6\frac{1}{2}$ to 14×17 , provided same are in good condition and packed as per our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

For full instructions, shipping labels, prices, etc., address:

EASTMAN KODAK CO.

Department S.

ROCHESTER, N. Y.

ELON

Better Made—American Made

We recommend Elon for the richness and brilliancy of the prints it produces. It is economical because every grain of it creates developing energy. Your dealer can supply you.

We make it—we know it's right.

THE PRICE

1 oz. bottle	\$ 1.65
$\frac{1}{4}$ lb. bottle	6.40
$\frac{1}{2}$ lb. bottle	12.65
1 lb. bottle	25.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.



You need another printer

THE NO. 1 EASTMAN PRINTER

Answers every requirement. Use it for proof printing—use it for small work—use it for breaking in an apprentice. You can always find use for two printers, and this one is thoroughly practical, convenient and economical.

Has automatic switch, lamp adjustments, red light and slide for ground glass. Burns two 60-Watt lamps and takes all negatives up to 5 x 7.

The price, with red lamp, cord and plug to
fit ordinary electric socket, . . . \$17.50

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

Eastman Permanent Crystal Pyro

We make it — we know it's right.

That's all we need say for its quality. As for results, we might say that Pyro-developed negatives have never been excelled. Possibly you can improve your negatives by using Pyro.

THE PRICE

1 oz.	-	-	-	-	-	\$ 0.33
$\frac{1}{4}$ lb.	-	-	-	-	-	1.00
$\frac{1}{2}$ lb.	-	-	-	-	-	1.87
1 lb.	-	-	-	-	-	3.60
5 lbs.	-	-	-	-	-	17.75

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

PROFESSIONAL EASTMAN BOOKLETS

“Lantern Slides”

How to Make and Color Them

A handbook of information concerning the production and coloring of lantern slides with a new method of dye toning by the aid of American made dyes.

Free on application

“Elementary Photographic Chemistry”

The chemistry of photography with a description of the preparation and properties of the different chemicals used.

Free on application

“Color Plates and Filters for Commercial Photography”

A booklet which makes clear the principles involved in the photography of colored objects.

Free on application

“Photomicrography”

A simple description of the principles and practice of photography through the microscope.

Post paid, 15 cents

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

*Feature large prints as Christmas Gifts—
and make them yourself.*



THE EASTMAN ENLARGING OUTFIT

Is a substantial, practical and convenient piece of studio work-room equipment. It accommodates 5 x 7 and smaller negatives, has adjustable negative holder, 10-inch condensers and 500-watt lamp.

The special easel has kits for 16 x 20 and all of the standard smaller sizes as well as a special attachment for making lantern slides.

Eastman Enlarging Outfit, complete
without lens \$125.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

*Deliver your holiday orders on time—
use a practical and dependable dryer*

IMPROVED MAJESTIC PRINT DRYER, No. 4



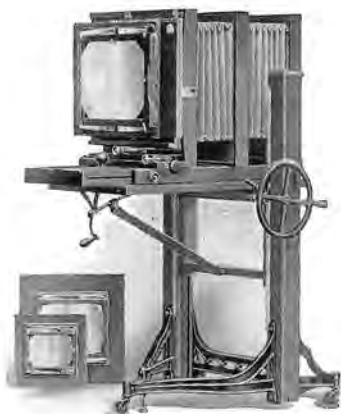
To take the curl out of a print and keep it out it must be bone dry. Fifteen or twenty minutes are required to dry a print right. The Majestic Dryer is easy to operate, dependable and efficient. Its four rolls hold a large number of prints, the rolls are filled quickly and by the time the fourth roll is filled the first is about dry. The initial cost is small—there is nothing to get out of order.

Improved Majestic Print Dryer No. 4, complete with drying rolls, electric motor, fan, gas heater and stand, **\$75.00**

EASTMAN KODAK COMPANY,

All Dealers',

ROCHESTER, N. Y.



A workman is judged by the tools he uses,

A Century Studio Outfit

is the efficient and impressive equipment that will create a sense of confidence in you and your workmanship.

And you will do better work because of its simplicity, precision, and smoothness of operation.

There is a Century Studio Outfit to meet every requirement.

*Ask your dealer for Eastman
Professional Catalogue*

CENTURY CAMERA DEPARTMENT

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

This folder gives the studios many new talking points to bring their 3 x 6 and 4 x 6 work onto a higher level of price. It looks easily dollars more than ordinary styles.



EL NOVEL

(A FALL 1919 STYLE)

The Reason—It is our Tapestry stock—Moss Grey and Roman Brown colors. The easel attached to the back is a “brand new” T. L. (Patent applied for) feature. It does not deface the folder—is out of the way when not wanted and put in place quickly when folder is used as an easel mounter.

Another Reason—Every folder is supplied with a Kodaloid print protector.

Price, 3 x 6, \$11.00; 4 x 6, \$12.50 per 100.

Sample of both sizes for ten 2c. stamps. It will pay you to send for them. Sample Offer No. 3003

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America.

If you would get all the
quality of your film negative,
make the print on

ARTURA

*The paper without a
disappointment.*



ARTURA DEPARTMENT,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

All Dealers'.

You may *approach*
the ideal result with
plates—you *arrive*
with

EASTMAN PORTRAIT FILMS

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.